

885 2. I

POLSKA SZKOŁA UMUZYKALNIENIA



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6515

musicalia

II

Stefan Wysocki

CZYTANKI MUZYCZNE

Zeszyt I.



NAKŁAD

GEBETHNERA I WOLFFA

WARSZAWA—KRAKÓW—LUBLIN—ŁÓDŹ—POZNAŃ—WILNO—ZAKOPANE

NEW YORK. THE POLISH BOOK IMPORTING CO. INC

6515

II

Mus.

[1]



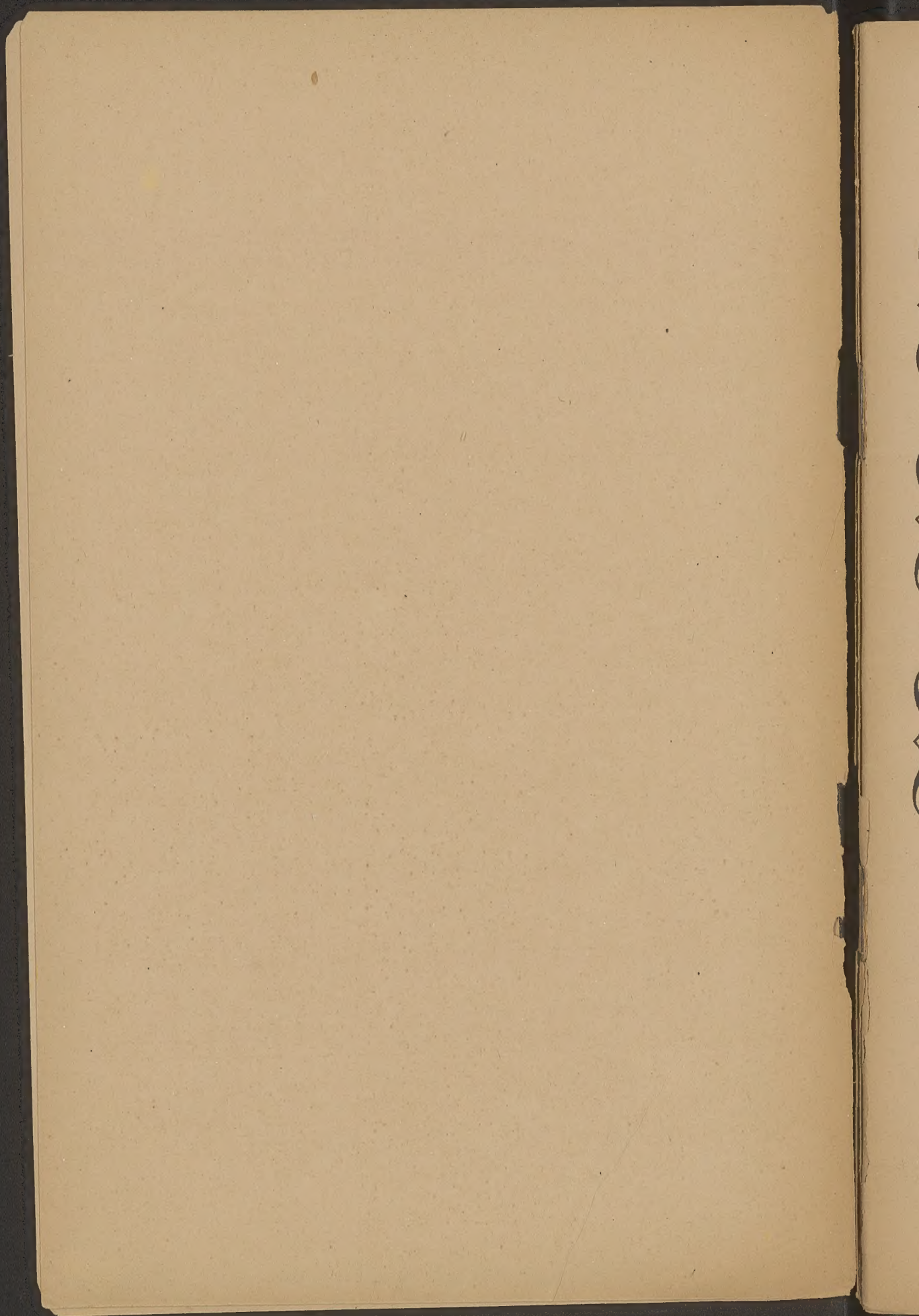
Do nauczyciela.

1. Podczas słuchania utworu muzycznego daje się wyczuwać stale, chociaż niekiedy półświadomie, pewna charakterystyczna zależność wszystkich poszczególnych momentów od toniki i akordu tonicznego. Wyczuwanie to jest jednym z warunków t. zw. „rozumienia muzyki“. Z drugiej strony może i powinno ono stanowić znakomitą pomoc i niezawodny sprawdzian przy czytaniu nut głosem.

2. Wychodząc z założenia, że dla sluchu interwale konsonansowe stokroć są przystępniejsze od interwali dysonansowych i że dla głosu żadnych istotnych trudności nie nastęrczają, — należy oprzeć całą naukę o tonach na interwałach akordu doskonałego, nie zaś na sekundach porządku gamowego lub na wielce zawodnem wyczuwaniu różnicy pomiędzy całym tonem a półtonem. Utożsamiając w następstwie akord doskonały, dla którego podstawa jest tonem kończącym, z akordem tonicznym gamy majorowej, — traktujemy tą ostatnią, jako akord doskonały z czterema tonami przyległemi, wypełniającemi luki między tonami akordu.

3. Tonacje, uzależnione ściśle od kamertonu, nie posiadają pod względem muzycznym żadnej istotnej przewagi nad tonacjami zupełnie dowolnie obranemi, byle zachowującemi ustalone stosunki między stopniami gamy. Nie jest przeto celowem obarczać na wstępie świadomość ucznia pojęciem o zależności rozmaitych tonacji od jednej głównej, gdy chodzi wyłącznie o opanowanie wewnętrznych stosunków między tonami tej samej tonacji. Stąd zamiast solmizacji, związanej pojęciowo z matematycznie wymierzoną wysokością tonów absolutnych, wskazanem jest używać w tem studjum początkowem zwykłej numeracji stopni gamy. Dla wygody można wprowadzić następujące skróty:

1,	2,	3,	4,	5,	6,	7,	1,
je,	wa,	to,	cze,	pan,	sze,	sie,	je.



PRZYKŁAD.

sol fa sol la do si mi mi re do do si
to wa to cze sze pan je je sie sze sze pan
re do re mi sol fa si si la sol sol fa

mi mi re do do si la do la sol si sol
je je sie sze sze pan cze sze cze to pan to
si si la sol sol fa mi sol mi re fa re

1. fa sol la do do si do si la re fa mi
wa to cze sze sze pan sze pan cze sie wa je
do re mi sol sol fa sol fa mi la do si
2.

NA LINJACH AKORDOWYCH.

to wa to cze sze pan je je sie sze sze pan
je je sie sze sze pan cze sze cze to pan to
1. wa to cze sze sze pan 2. sze pan cze sie wa je

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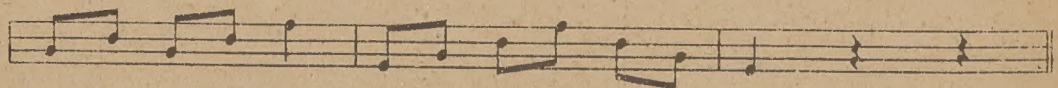
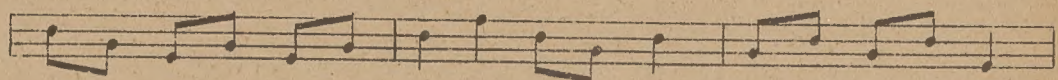
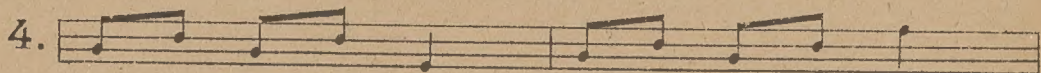
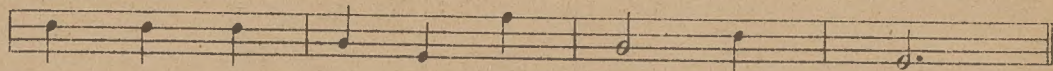
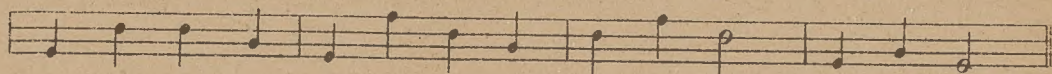
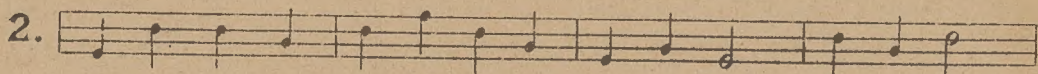
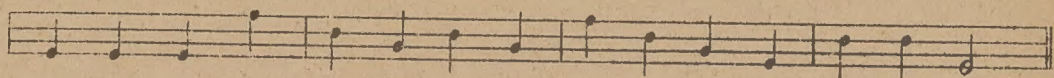
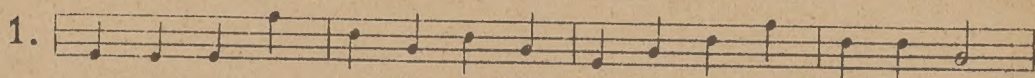
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CZYTANKI MUZYCZNE.

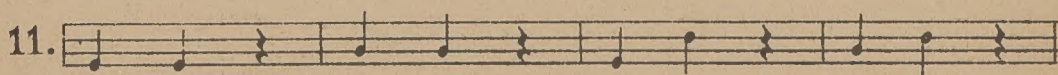
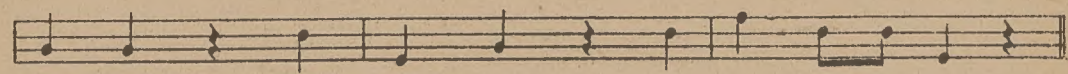
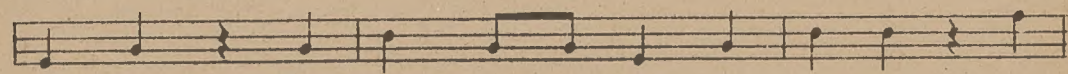
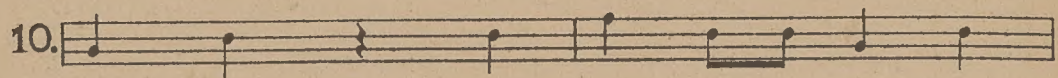
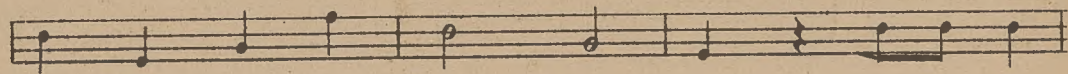
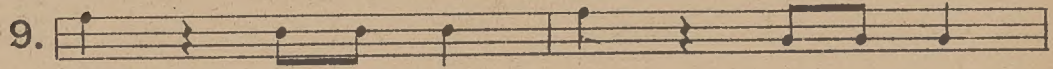
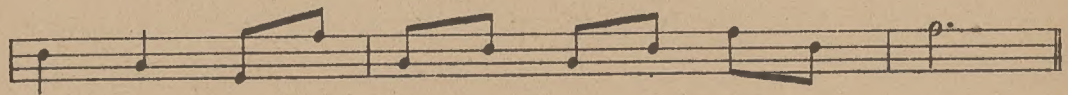
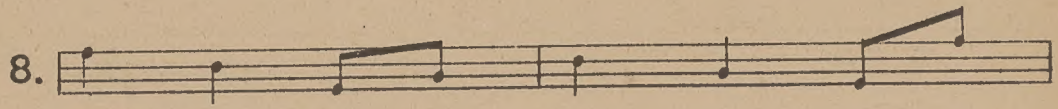
Zeszyt I.

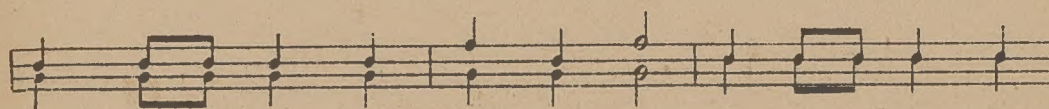
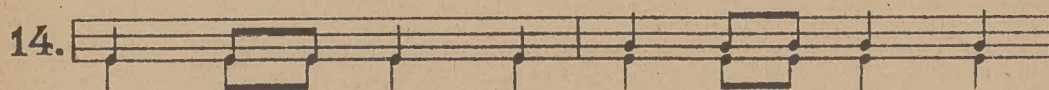
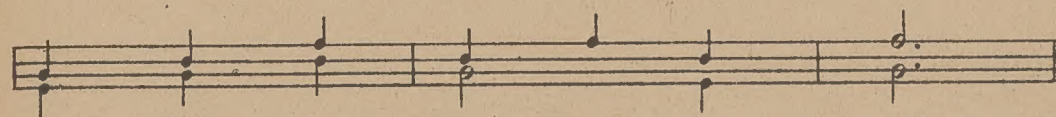
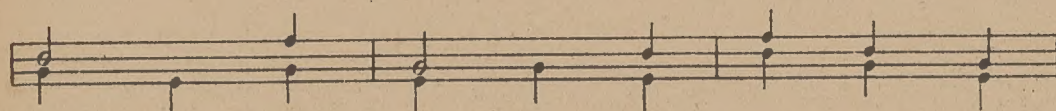
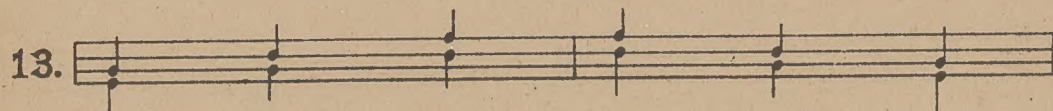
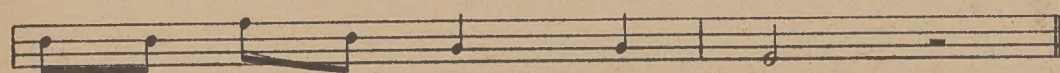
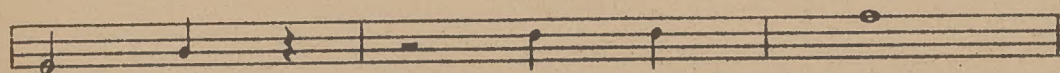
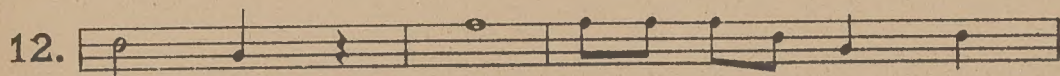
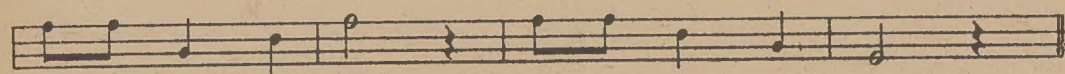
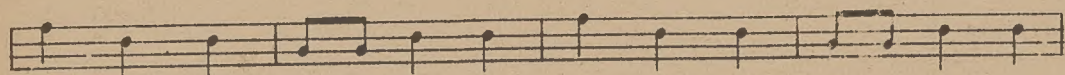
St. Wysocki.

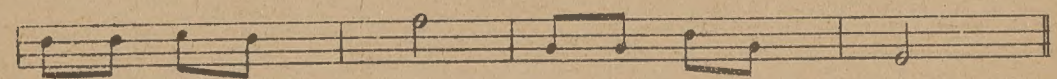
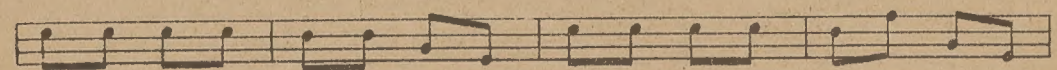
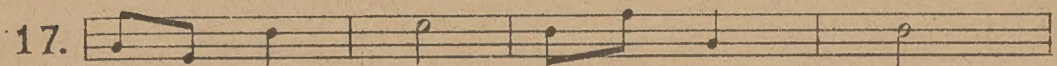
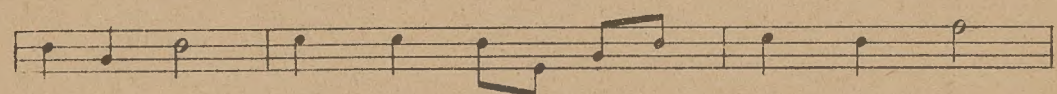
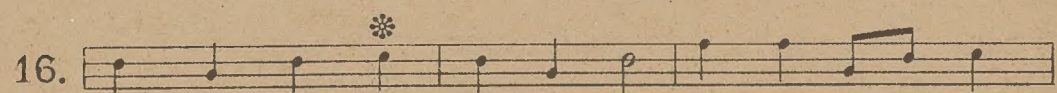
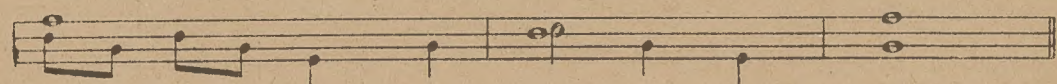
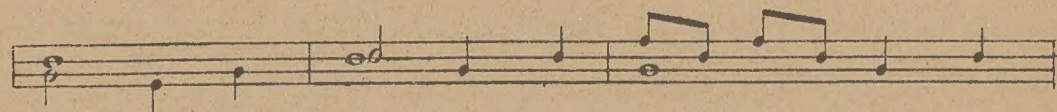
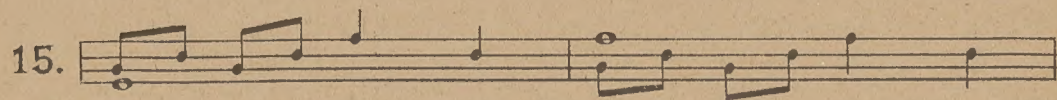
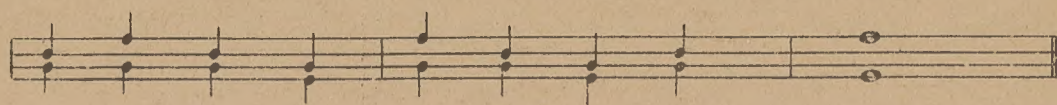


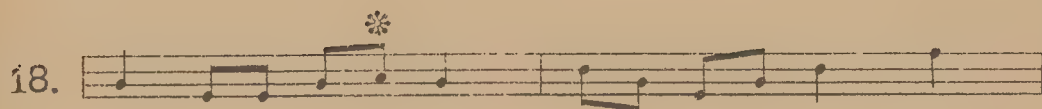
*Zastrzega się wszelkie prawa autorskie.
Warszawa 1923 Gebethner i Wolff.*

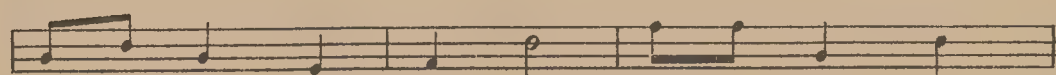
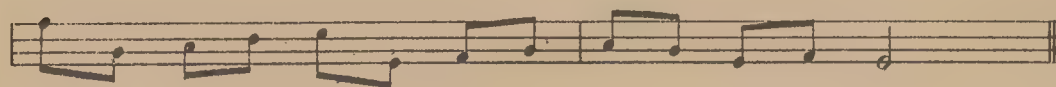
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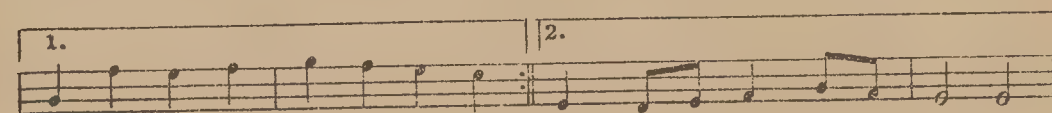




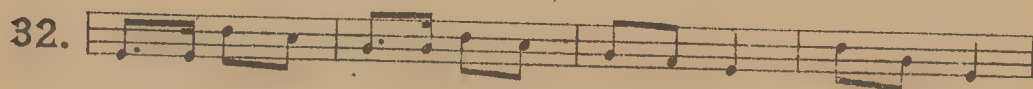
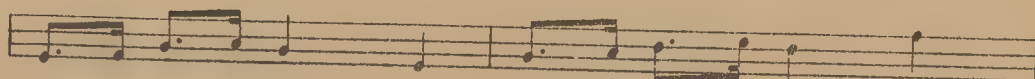
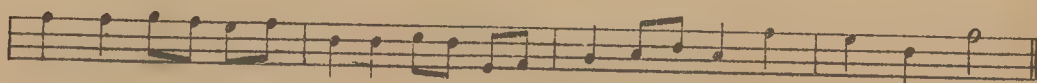
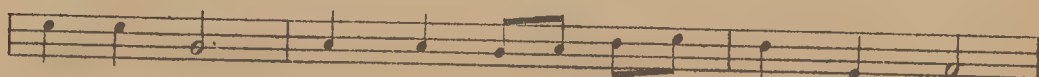


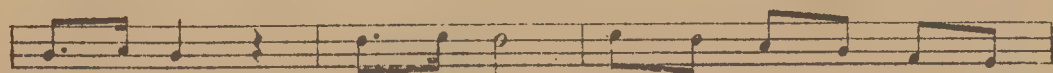
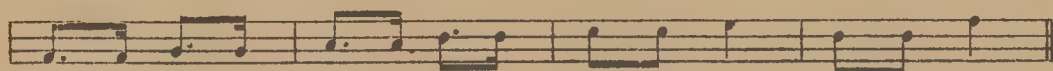
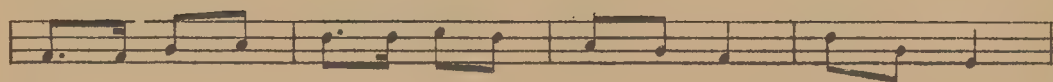
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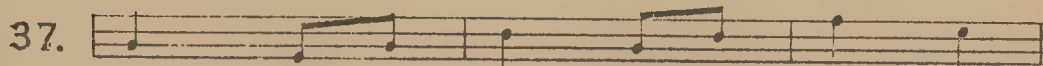
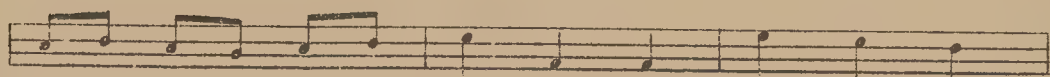




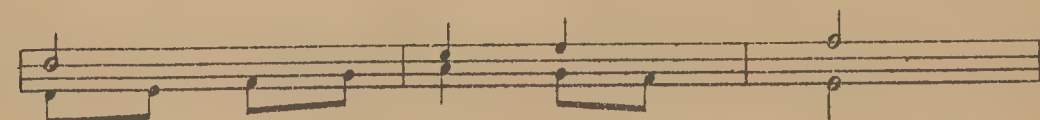
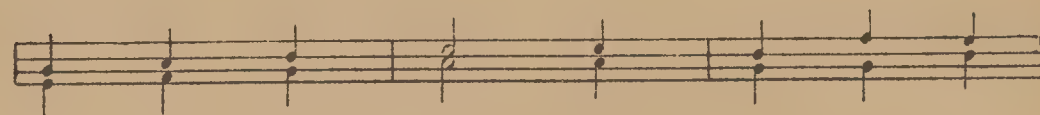
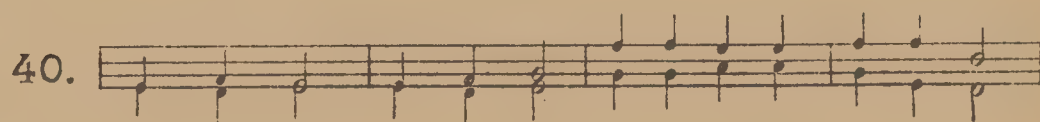
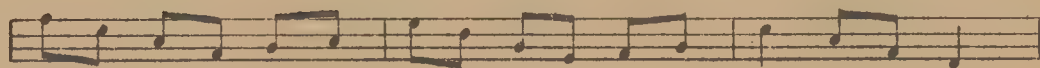


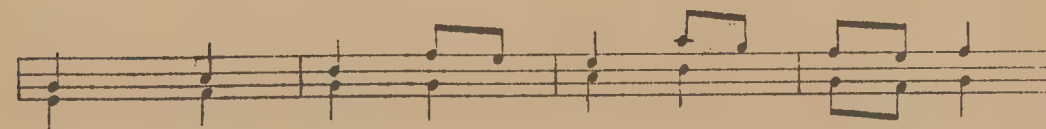
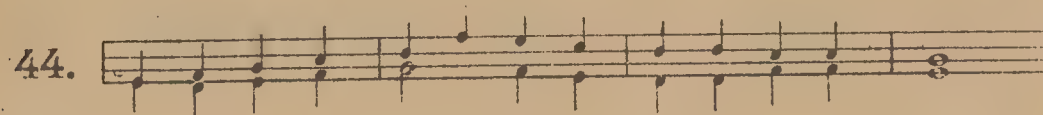








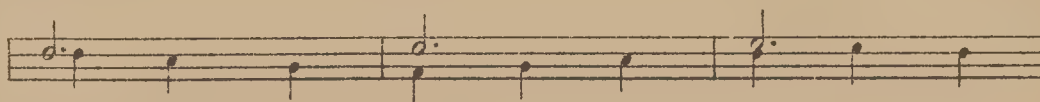




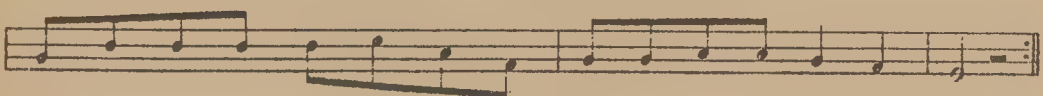
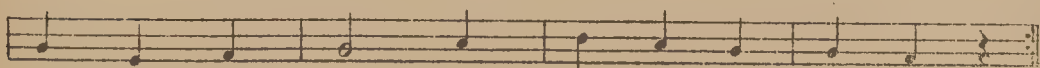
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48.

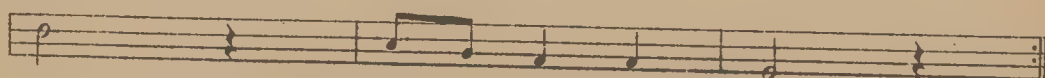
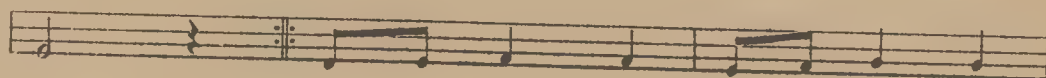
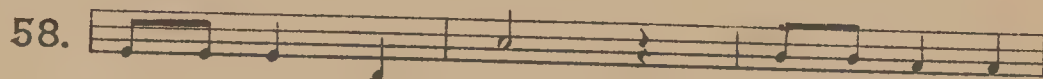
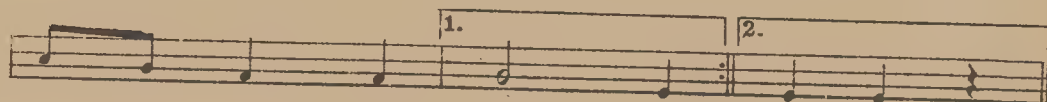
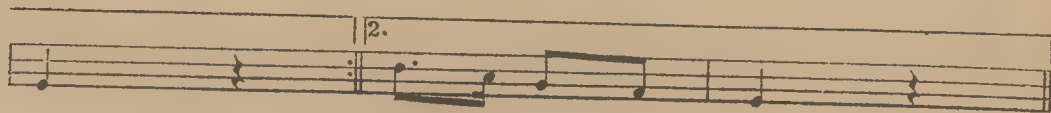


MELODJE KOŁĘDOWE.

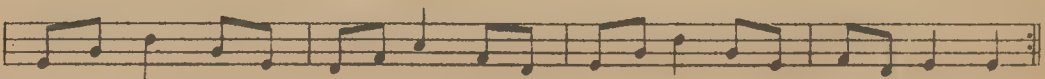
49. Musical notation for melody 49, first line. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes.Musical notation for melody 49, second line. It continues the melody from the first line.Musical notation for melody 49, third line. It concludes the melody with a double bar line and repeat dots.50. Musical notation for melody 50, first line. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes.Musical notation for melody 50, second line. It continues the melody from the first line.Musical notation for melody 50, third line. It concludes the melody with a double bar line and repeat dots.51. Musical notation for melody 51, first line. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes.Musical notation for melody 51, second line. It continues the melody from the first line.

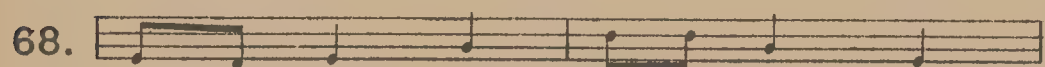
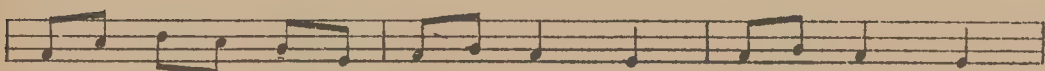


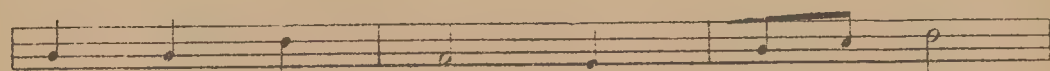
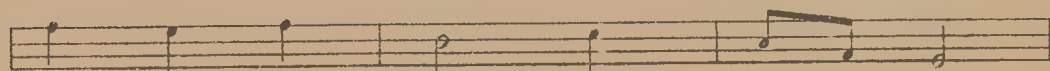
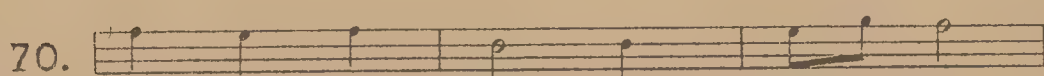
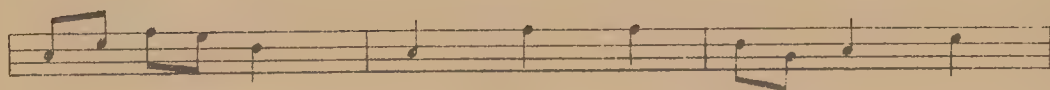


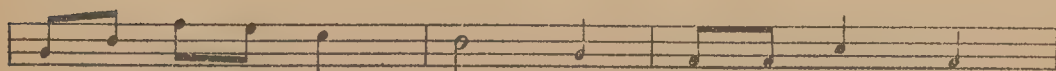


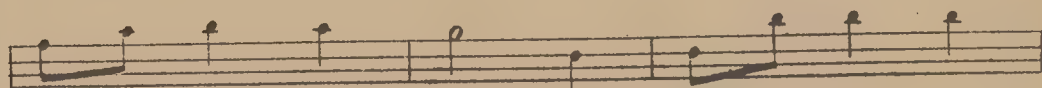
MELODJE LUDOWE.





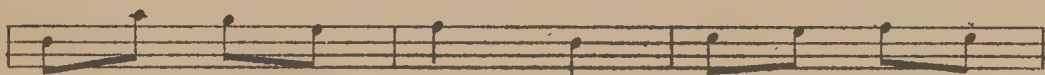






78.  Musical staff 1 for exercise 78, containing a sequence of eighth and sixteenth notes.

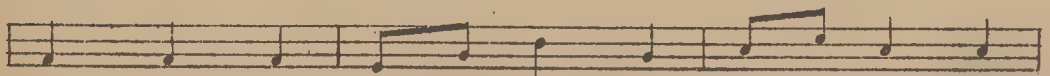
 Musical staff 2 for exercise 78, continuing the sequence of eighth and sixteenth notes.

 Musical staff 3 for exercise 78, continuing the sequence of eighth and sixteenth notes.

 Musical staff 4 for exercise 78, concluding the exercise with a final note and a double bar line.

79.  Musical staff 1 for exercise 79, starting with a quarter rest followed by a sequence of eighth notes.

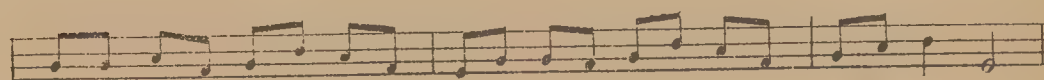
 Musical staff 2 for exercise 79, beginning with a repeat sign and a quarter rest, followed by eighth notes.

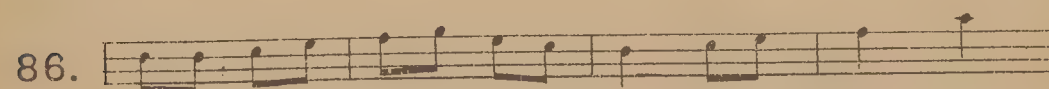
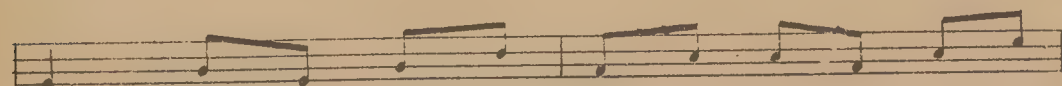
 Musical staff 3 for exercise 79, continuing the sequence of eighth notes.

 Musical staff 4 for exercise 79, concluding the exercise with a final note and a double bar line.

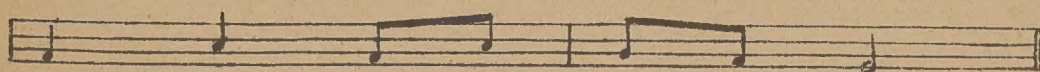
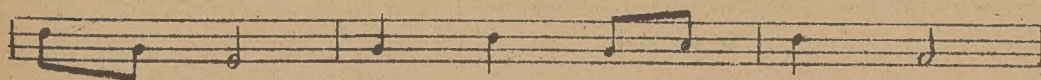
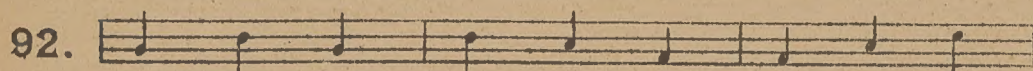
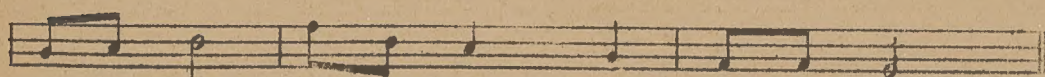
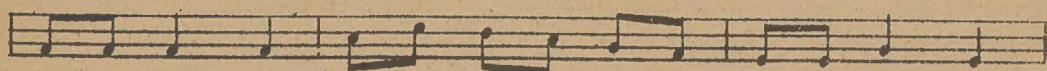
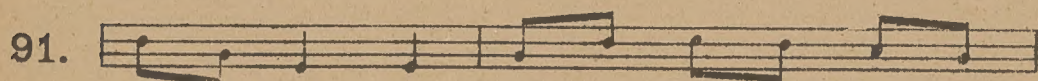
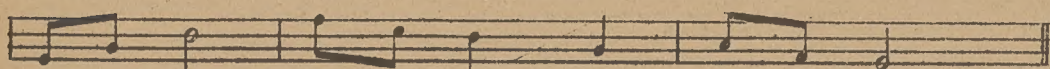
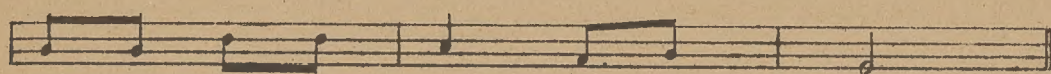
80.  Musical staff 1 for exercise 80, containing a sequence of eighth and sixteenth notes.

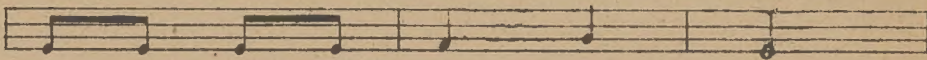
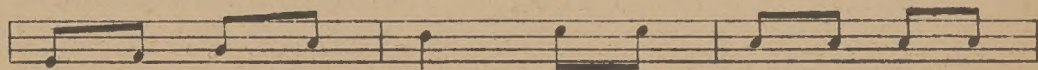
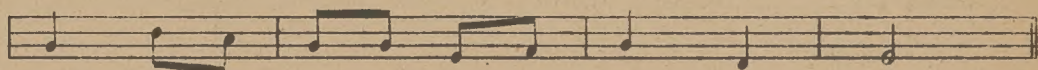
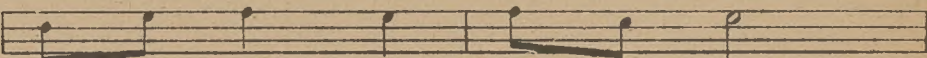
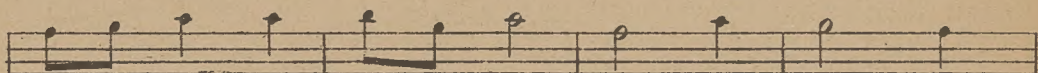
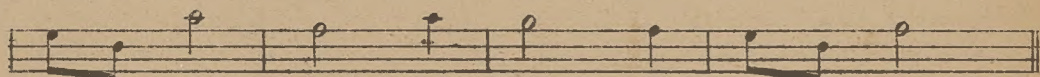
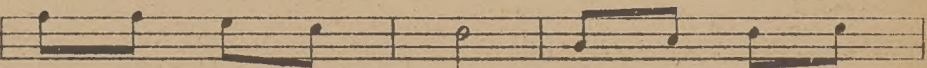
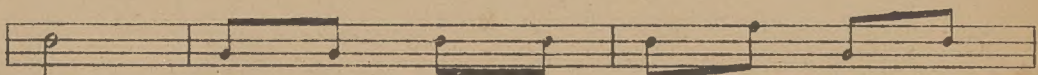
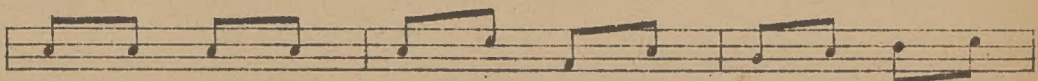
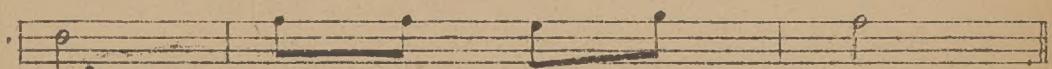
 Musical staff 2 for exercise 80, continuing the sequence of eighth and sixteenth notes.

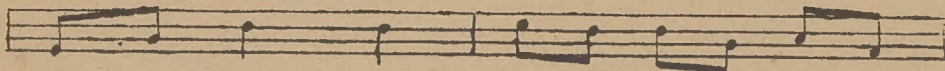




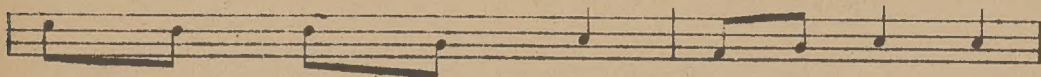


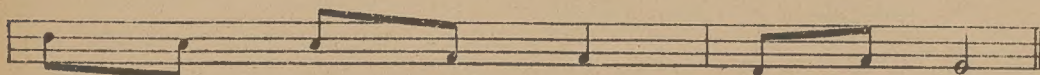


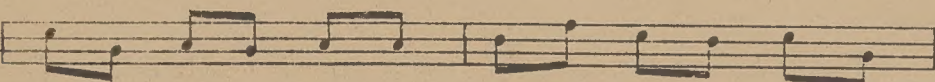
93.  Musical notation for exercise 93, first staff. It consists of a single staff with a treble clef, containing a sequence of eighth and sixteenth notes. Musical notation for exercise 93, second staff. It consists of a single staff with a treble clef, containing a sequence of eighth and sixteenth notes. Musical notation for exercise 93, third staff. It consists of a single staff with a treble clef, containing a sequence of eighth and sixteenth notes.94.  Musical notation for exercise 94, first staff. It consists of a single staff with a treble clef, containing a sequence of eighth and sixteenth notes. Musical notation for exercise 94, second staff. It consists of a single staff with a treble clef, containing a sequence of eighth and sixteenth notes. Musical notation for exercise 94, third staff. It consists of a single staff with a treble clef, containing a sequence of eighth and sixteenth notes.95.  Musical notation for exercise 95, first staff. It consists of a single staff with a treble clef, containing a sequence of eighth and sixteenth notes. Musical notation for exercise 95, second staff. It consists of a single staff with a treble clef, containing a sequence of eighth and sixteenth notes. Musical notation for exercise 95, third staff. It consists of a single staff with a treble clef, containing a sequence of eighth and sixteenth notes. Musical notation for exercise 95, fourth staff. It consists of a single staff with a treble clef, containing a sequence of eighth and sixteenth notes.

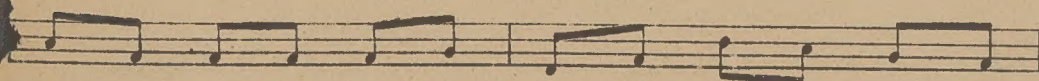
96. 

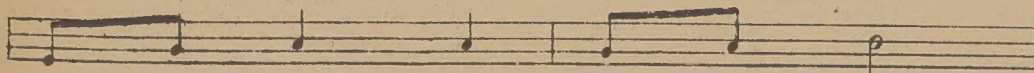


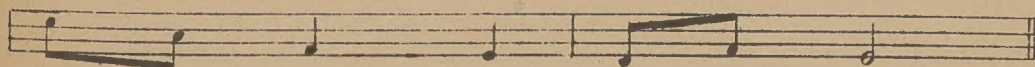




97. 







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